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[Count Heinrich von Brühl (1700-1763). A Saxon Patron in Europe]. Part Two

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Heinrich Graf von Brühl (1700-1763). Ein sächsischer Mäzen in Europa. [Count Heinrich von Brühl (1700-1763). A Saxon Patron in Europe]. Edited by Ute C. Koch and Cristina Ruggero

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Review by Francesco Mazzaferro. Part Two



Fig. 33) The so-called "*Brühl's Terrace*", on the left bank of the Elbe, with the historical buildings built on the ancient walls between mid-1700 and late 1800.

[Go Back to Part One](#)

We are continuing to discuss the recently published proceedings, three years after the conference, on Prime Minister Heinrich von Brühl as art patron in eighteenth-century Dresden. The second part of this post is dedicated to his relations with Italy, or, better said, with interlocutors who at the time lived in Italy, among whom stood out the Germans

Relations between Saxony and Italy

Steffi Roettgen

Mengs e il conte Brühl - Testimonianze di un rapporto difficile
[Mengs and Count Brühl - Testimonies of a difficult relationship]

Professor Steffi Roettgen (1944-) of the Kunsthistorische Institut of Florence examined the difficult relationship between Count von Brühl and Anton Raphael Mengs (1728-1779) [19], the most famous of the German painters of those years, in an article written in Italian. She did so starting from an unfinished portrait (only the head was executed) of the Saxon politician, recently reappeared on the antiquarian market. Mengs began the work during the years in Dresden (between 1749 and 1751), brought it with him at the beginning of his third Roman stay (the French painter Nicolas Guibal (1725-1784) saw it in his atelier), but never finished it. The catalogue of the works of Mengs written by Giovanni Lodovico Bianconi (1717-1781) described the canvas as "*The portrait of the Count of Brühl Prime Minister of the King, merely including an unfinished head*" [20]. The picture was not listed in the inventory of Mengs' legacy at his death in 1779, and therefore must have already been sold. Originally – Ms Roettgen wrote – it was planned as a full-length portrait, like those made by court painter Louis de Silvestre (1675-1760) (see **Fig. 2 and 3 Part One**), probably cut later to make it best saleable on the market. "*In the frontally represented face, the young portraitist was able to express the prominent traits of von Brühl as a man of great vivacity, promptness and acuity. Mengs did so thanks to his expert eye and his personal knowledge of the character, despite the difference of rank. The Count's appearance was so benevolent to suggest an almost friendly bond between the painter and his "model".*" [21]



Fig. 34) Anton Raphael Mengs, *Portrait of Heinrich von Brühl*, 1750-1751

The author explains that Brühl and Mengs had met several times. The count was in fact present at the first meeting between the painter and Augustus III, then he signed his nomination as court painter and finally gave his father Ishmael (1688-1764), also a painter, a letter of presentation addressed to the Count of Lagnasco: father and son left together to Rome and needed logistical support in the city. During the three years of his second Roman stay (1746-1749), von Brühl received regular information about the Mengs from the Secretary of the Society of Jesus, Giovanni Antonio Timoni (1690-1761). Communications were not only about the artistic aspects, but also took into account important personal issues (including, prominently, Mengs's decision to convert from Protestantism to Catholicism).



Fig. 35) Anton Raphael Mengs, *Holy Family with St. Elizabeth, St. John and two angels*, 1749

Returning to Dresden, Mengs remained there only for three years, between 1749 and 1751, during which Brühl often spent words of great praise towards him (in a letter to his artistic adviser Carl Heinrich von Heineken, he wrote: "*In three weeks only Mengs made a picture, which is a masterpiece in Raphael's style. For small errors, please do not forget that even Raphael made them*"). The artist made several religious paintings, strongly imbued with counter-reformist iconographic criteria. Although named "*first painter*" of the Dresden court, Mengs decided to return to Rome (where he had meanwhile married), living there at the expense of the house of Saxony. Mengs' Italian stay cost a lot to the monarchs: in Rome, the painter received a much higher annual salary much higher than that of any other European artists, and besides that, his father Ishmael and the two sisters were granted pension benefits in Dresden. Evidently, Brühl expected in turn the prompt execution of works that would further make the fortune of the Saxon artistic heritage, such as the altarpiece commissioned for the Catholic cathedral of Dresden, the church just completed by Gaetano Chiaveri in 1751. Here it should be remembered that, while the population of Saxony was predominantly Protestant, Augustus II the Strong converted to Catholicism in 1697; for the house of Saxony, to build and decorate a new cathedral according to the dictates of the Roman religion was a way to prove to the Catholic Church that the conversion, politically fundamental to preserve the union with Poland, was authentic.



Fig. 36) Bernardo Bellotto, *View of Dresden from the left bank of the Elbe*, 1748. In the foreground, Gaetano Chiaveri's *Hofkirche*, still under construction

Arriving in Rome, the painter, however, decided to avoid stringent bounds and to look for other commissions from England that would allow him to increase his earnings and maintain his studio; it must be said that, starting from 1755, the payments from Dresden no longer came in a regular manner (a sign that Saxony's finances were indeed in bad condition). Brühl himself, as prime minister, wrote to him (a clue, according to Professor Roettgen, of the "*privileges enjoyed by the painter*" [22]) to give him instructions. Mengs reacted with a lot of nervousness. The twelve letters, all in French, that make up that correspondence were transcribed in appendix to the volume published by Sandstein Verlag [23]. Von Brühl sent the painter a first letter authorizing him to go to Naples as requested by Maria Amalia, the Queen of the Two Sicilies. The queen (a famous benefactor on the subject of art and culture) was in fact a princess of Saxony, daughter of Augustus III; she had much taken to heart the construction of the new Royal Palace of Caserta, and wanted Mengs to paint one of the altarpieces for the Palatine Chapel inside it. The painter was surprised, because he had never requested such authorization: he proclaimed himself ready to leave for Naples, but on condition that he would be first paid by Dresden, unless the royals of Naples would guarantee him in writing to finance him locally. At the same time, he took time regarding the execution of the altarpiece for the Dresden cathedral. Von Brühl replied that the journey to Naples was a firm order of the king, and that the Bourbons in Naples would pay the artist as and when they wanted. Mengs replied, in turn, that he wanted to finish the altarpiece for the cathedral of Dresden first and only then would be ready to travel to Naples, provided the necessary payment from Saxony would arrive first. In essence, therefore, he was blackmailing the Prime Minister.



Fig. 37) Anton Raphael Mengs, *Altarpiece for the Dresden Cathedral with the theme of Christ's Ascension*, 1756

The Count did not answer. It was Mengs, at this point, to send a further letter, with a very assertive tone. He no longer trusted the Count's promises: payments from Dresden were no longer punctual for a long time, and even father and sisters had not received as much as they should for months. The threat was clear: either he would immediately receive a bill of exchange or he would suspend all activities for the ruling house, including the altarpiece. The Prime Minister's reply did not wait: the bill arrived, but von Brühl complained about the many payments that the painter had already received without ever sending artworks as a counterpart, with the exception of *St. Mary Magdalene in penitence* (a theme of **Correggio's** taste that Mengs would use many times in his career). This disobedience was all the more serious as the Prime Minister claimed to be well aware of the portraits made by Mengs for British clients. *"Do you believe that there is another court in the world that pays a whole family such high annual pensions without any other profit than the pleasure of sending money out of the country? Take a little thought on this point and recognize the generosity of the King. Be more precise in your commitments and when you request money, measure your words"* [24]. Certainly, the authoress wrote, the Prime Minister was also much disappointed to know that his own portrait was still unfinished, while the young nobles of the British Grand Tour were readily served.

Mengs did not give up: he claimed that the sum received did not correspond to what was due to him, in his view; he expected to be paid the arrears and restated that only then he would leave for Naples.



Fig. 38) Anton Raphael Mengs, *Portrait of a young English gentleman*, 1754 ca.

In the same letter, he opened a new front. Mengs (evidently hoping to get something out of it) explained to the Prime Minister that he was in contact with Roman and Florentine circles interested in selling four works: Domenichino's altarpiece *Madonna and Child and the saints John the Apostle and Petronius* (1581-1641), located in the 'Church of Saints John the Evangelist and Petronius of the Bolognese' in Rome, a *Nativity* of the same Domenichino in Civitavecchia, the *Finding of Romulus and Remus* by Carlo Maratta (1625-1713) and *Joseph Jew fleeing from the wife of Potiphar* by Carlo Cignani (1628-1719). He said the first two paintings were in the hands of the ecclesiastical authorities, and he claimed there was even a direct involvement of the pontiff for the negotiation; the last belonged instead to the Marquis Vincenzo Riccardi of Florence. Mengs offered von Brühl his services to buy one or more paintings for the Dresden Gallery.



Fig. 39) The smaller version of "Joseph and the wife of Potiphar" by Carlo Cignani, displayed in the *Recueil d'Estampes d'après les plus célèbres Tableaux de la Galerie Royale de Dresde*, edited by Carl Heinrich von Heineken (1753), and the original of 1670-1680, still displayed in the Dresden Picture Gallery

For none of the four paintings the negotiation ended successfully, either because of Mengs' lack of negotiation experience, or because of the actual complexity of the negotiations: on the one side, owners were desperate for liquidity; on the other side, mediators competed with each other. The same pictures (or similar versions) were offered several times to the same potential buyers. For example, Cignani's canvas was a larger version of a subject already present in the Dresden Gallery and testified in the *Recueil d'Estampes d'après les plus célèbres Tableaux de la Galerie Royale de Dresde* edited by Carl Heinrich von Heineken of 1753. The larger version was offered to von Brühl by both Mengs and **Luigi Crespi** (as we shall see), but it was also submitted to the attention of Frederick II of Prussia (von Brühl's great rival) by the merchant Johann Ernst Gotzkowsky (1710-1775).



Fig. 40) Domenichino, *Madonna and Child with Saints John the Evangelist and Petronius*, 1625-1629

The Prime Minister was only interested in Domenichino's altarpiece, but only up to certain price levels and according to specific terms of payment; he did not take into consideration the second picture of the same painter in Civitavecchia; as for the paintings in Ricciardi's hand, he said he was informed by the merchant Gotzkowsky (1710-1775) that Frederick II had already bought them both. In his reply, Mengs prayed the Count not to delay an offer for the Domenichino altarpiece; he added that Gotzkowsky had so much liquidity available in Rome thanks to the generosity of the Prussian house (and here the allusion must have been annoying for the Saxon Prime Minister), but he had not yet got the green light from Berlin. His own counterparts in Florence were therefore ready to divert the order from Berlin to Dresden, under the right conditions. In the following letters, the negotiation concentrated on the altarpiece, but was not successful. Von Brühl, in a subsequent letter *"returned to Domenichino's painting by reproaching the painter not having been able to act with due skill and prudence to reach a lower price than requested"* [25].



Fig. 41) Carlo Maratta, *Faustulus entrusts Romulus and Remus to his wife Acca Larentia*, 1695 – 1713

As for the fate of the Florentine paintings, that of Maratta would be actually be bought by the Prussian house (which sold it later, as it is currently in a private collection, probably in the United States). As for Cignani's canvas (the one reproducing, in a larger version, a scene by the same artist already included in the Gallery) Luigi Crespi explained, in a letter dated 1756 to the Algarotti [26], that the reason for the failed sale was the poor condition of the canvas. Today it is part of the Devonshire Collection at Chatsworth House.



Fig. 42) Caserta, View of the Palatine Chapel inside the Royal Palace, inaugurated in 1784

Also the question of Mengs' mission to the Kingdom of the Two Sicilies, in order to work at

the Palatine Chapel of the Palace of Caserta, then under construction, was not settled: Mengs informed the Prime Minister that he had received an official invitation by the Neapolitan ambassador in Rome, but insisted on the need to receive financing from Germany before the trip. He added that, if his monthly requirement in Rome was one hundred zecchins, in Naples he expected to spend at least two hundred. Von Brühl blurt out, saying that these were completely exaggerated requests. The correspondence stopped at this point, which also marked the end of every relationship between Mengs and the house of Saxony. Eventually, Mengs went to Caserta and Naples in 1759, after having concluded a long negotiation with the Bourbons, and painted a *Presentation of the Virgin at the Temple* for the Palatine Chapel, destroyed during the bombing of 1943. Ironically, going to Naples was his fortune: once Charles III and Maria Amalia passed from the crown of Naples to that of Spain, Mengs followed them to Madrid, where he enjoyed a very rich life as a court painter.

Lorenzo Lattanzi

Da Dresda a Roma: Winckelmann e il conte Brühl

[From Dresden to Rome: Winckelmann and the count von Brühl]

Lorenzo Lattanzi, a scholar at the University of Milan, dedicated his research to the topic of relations between Winckelmann (1717-1768) and Count Brühl [27]. The young Winckelmann moved to Saxony in 1748, in the Nöthnitz castle, to work at the library of Count Enrich von Büнау, in many ways a rival (and a victim) of von Brühl. Already marginalized from the political life since the 1730s, von Büнау had refocused his life on building up a large collection of books; his competitor Count and Prime Minister decided to put him in the shade again, constituting a much larger library (see, in the first part of this review, the contribution by Maria Lieber and Josephine Klingebiel-Schieke).



Fig. 43) Louis de Silvestre, *Portrait of Count Heinrich von Bünau*, 1742

Winckelmann, simply, was part of an alternative circle compared to that of the Prime Minister, and continued to be so even when, in 1754, he resigned from the library of von Bünau to move to Dresden. For example, Winckelmann's best friend, Hieronymus Dietrich Berendis (1719 - 1782), was the preceptor of von Bünau's son. This did not mean that von Brühl hindered Winckelmann's career. Indeed, as Lattanzi explained, he even helped him in the publication of the *Gedancken über die Nachahmung der griechischen Werke in der Malerei und Bildhauerkunst* (Thoughts on the imitation of Greek works in painting and sculpture), the first publication of the still unknown scholar in 1755. However, there was no sign of empathy between the two.



Fig. 44) Johann Christoph Knöffel, *Belvedere*, 1748-1751, Dresden (before its destruction by Prussian troops in 1759)

Even from the point of view of taste, the world of Winckelmann was not that of von Brühl. In 1751 the prime minister promoted the construction of a complex of rococo buildings on the left bank of the Elbe (including the Belvedere), all drawn by the French-style architect Johann Christoph Knöffel (1686-1752). Moreover, von Brühl secured, for his personal art collection, many paintings by even contemporaries Flemish and French artists, revealing a preference for the most recent developments of the baroque tradition of northern Europe. With the *Gedancken*, instead, Winckelmann inaugurated a radically classicist preference, hostile to any neo-baroque stylistic form. For example, he detested Lorenzo Mattielli (1687-1748) who was to the contrary the favourite sculptor of Count von Brühl. He also considered Heineken (the art scholar protected by von Brühl and repeatedly quoted in both parts of this post) as a true incompetent and defined him as "*a pretended judge of the art*" [28]. Lattanzi explained that, while Augustus III was celebrated, in the dedication of the *Gedancken*, for having promoted the art in Saxony, Winckelmann's work mentioned very few works in Dresden, besides **Raphael's** *Sistine Madonna*.



Fig. 45) Raphael, *Sistine Madonna*, about 1513-1514

Maureen Cassidy-Geiger

Diplomatic Correspondence between Count Brühl and Wackerbarth-Salmour during Crown Prince Friedrich Christian's Grand Tour-cum-Cure in Italy, 1738-1740

Frederick Christian (1722-1763), son of Augustus III, was the unfortunate heir to the throne of Saxony (he died in 1763, the same year as both his father and the prime minister, after only seventy days of reign). Semi-paralyzed in one leg and therefore unable to walk alone, at sixteen he undertook a long journey to Italy (between 1738 and 1740), documented by about six thousand pages in the Dresden state archives. During the trip he took spa treatments, underwent massages, consulted with renowned doctors about his state of health and visited places of worship in the hope of healing. The main reason for the trip, however, consisted in the fact that he had to accompany to Naples his sister Maria Amalia, the bride of Charles III, the future queen of the two Sicilies and, later, of Spain.



Fig. 46) *Portrait of Alessandro Albani*, unknown painter and date

After the sister's marriage, Frederick Christian spent a long time in Naples, in Rome (for a year, as a guest of Cardinal Alessandro Albani), in Tuscany, Lombardy and in Venice (for six months). The American scholar Maureen Cassidy-Geiger studied in particular the correspondence between von Brühl and Giuseppe Antonio Gabaleone von Wackerbarth-Salmour [29], a Piedmontese diplomat in the service of the house of Saxony, who had the task of organizing the prince's journey and, above all, of reporting all events every week to the Prime Minister and the King. In the margin of a thousand activities, Giuseppe Antonio also dealt with matters of art, sending regular reports on art objects that might be of interest to the real collections and assisted King Augustus III who wanted to acquire goods belonging to the Medici art collections (1738) [30]. As we will see, his journey also had consequences on the artistic taste in Saxony.



Fig. 47) Anton Raphael Mengs, *Portrait of Friedrich Christian as elector prince of Saxony and prince of Poland*, 1751

Veronika M. Seifert

**«Spionaggio industriale?» - La Fabbrica dei Mosaici in Vaticano e in Sassonia
["Industrial espionage?" - The Mosaic Factory in the Vatican and in Saxony]**

The German historian Veronika Maria Seifert, in an article written in Italian, examined [31] the intention of Hans Moritz von Brühl (1693-1755), brother of Prime Minister Heinrich, to found a mosaic factory, and even *"to discover at all costs the secret recipes for the production of the purple coloured pastes, which were held at the Fabric of Saint Peter* [32]. Hans Moritz was part of the delegation accompanying Frederick Christian, the young heir to the throne, in Italy (see above). Among his tasks, he had to *"approach the Roman artistic world to bring new ideas and renowned artists to the Saxon court. From the correspondence between Dresden and the group of our travellers, we learn that he was explicitly responsible for finding artists who would be able to decorate the new Catholic cathedral"* [33]. These were the reasons why, on March 17, 1739, Frederick Christian and his companions visited the Fabric of Saint Peter. In those years, **under the impulse of Alessio Mattioli**, the *Fabric* was expanding output and innovating its products (with the creation of new glass paste, whose chemical formulas were secretly kept) and was now in competition with the Venetian rivals.

Hans Moritz sent a memorandum to his brother, proposing initiatives to be undertaken to create a production facility in Saxony and suggesting to hire specialized Italian workers, in order to spread the art of mosaic in the churches of the country. The true intent of the memorandum was to discover the secret formulas. The first initiative (based on an attempt

to bribe Mattioli) failed. A second attempt was based on the purchase of stones to be examined by the best chemists in Saxony in search of the technological solution. In 1744, however, it was concluded that all those attempts were in vain and the strategy changed, seeking to enhance the institutional relationship between Saxon authorities and the Roman world.



Fig. 48) Johann Georg Friedrich Bodenehr, *Portrait of Friedrich Siegmund Striebel*, undated. Identification number: 14155545 @Photo: Kunstbibliothek, Staatliche Museen zu Berlin. Photograph of Dietmar Katz

The painter Friedrich Siegmund Striebel (1700-1753) was sent to Rome. Probably with the authorization of Cardinal Albani, he was able to meet Mattioli and prepare a German translation of his manual with the collaboration of his son Friedrich Gottreich (1721-1757). It has already been said that Cardinal Albani had privileged relations with Saxony (he hosted in 1738 Crown Prince Regent Frederick Christian in his palace for a whole year).



Fig. 49) Wilhelm Walther, *The Parade of Princes at the Augustusstraße in Dresden*, 1864-1876. Notwithstanding appearances, the frieze is not a mosaic, but a combination of porcelains of different colours.

In short, Striebel succeeded in 'discovering' the secret procedures to create the glass paste, but Saxony's looming financial crisis then prevented the start of the industrial mosaic production. Also from an aesthetic point of view, there was no sufficient backing anymore to spread the use of mosaic in Dresden. The architect of the new cathedral, Gaetano Chiaveri, collaborated with Striebel in 1746 to translate the text, but the following year he decided to prefer marble solutions for the interiors. Nevertheless, the translation of Mattioli's treatise proved to be very useful for different and unexpected reasons, when the Italian manuscript, inexplicably, disappeared. It was in fact buying the German text from the (Italian) widow of the son of Striebel that the Fabric of St Peter succeeded in ensuring the continuity of technological knowledge and to continue its activity.

Italians at the Court of Saxony

Ismaele Chignola

Heinrich von Brühl, Francesco Algarotti e Giambattista Tiepolo: tracce di un'empatia massonica?

[Von Brühl, Francesco Algarotti e Giambattista Tiepolo: traces of a masonic empathy?]

Ismaele Chignola, active at the University of Verona, studied the links between Heinrich von Brühl, Francesco Algarotti and **Giambattista Tiepolo** [34], and wondered if their relations might have perhaps been influenced by their common belonging to freemasonry.



Fig. 50) Jean-Étienne Liotard, *Portrait of Francesco Algarotti*, 1745

Certain proofs of belonging to freemasonry existed, to be honest, only for Algarotti (1712-1764), a truly cosmopolitan, capable of creating a network of relationships with highly cultivated freemasons like Voltaire in Paris, Lord Burlington in London, and Frederick II in Berlin. Algarotti arrived in Dresden in 1742, disappointed by the poverty of the cultural life of Berlin, and immediately presented a "*Project to finalise the implementation of the Royal museum of Dresden*" to the House of Saxony. As far as Heinrich von Brühl was concerned, the strongest hint for his membership in freemasonry was that all four of his sons were also important exponents of masonic lodges. As for Tiepolo, the author analysed two paintings commissioned to him by Algarotti to make a gift to Count von Brühl: *Maecenas presents the Arts to Augustus* and *Flora's Empire*, both of 1743-1744. In both, he identified evident masonic symbols, as can be seen from the images that follow: the three masons in the *Maecenas* and the combined iconography of the sphinx and the persons with the flowers in *Flora*.



Fig. 51) Giambattista Tiepolo, *Maecenas presents the Arts to Augustus*, 1733-1734



Fig. 52) Giambattista Tiepolo, *Maecenas presents the Arts to Augustus*, 1733-1734. Detail with three masons erecting a balustrade.



Fig. 53) Giambattista Tiepolo, *Flora's Empire*, 1743-1744



Fig. 54) Giambattista Tiepolo, *Flora's Empire*, 1743-1744 Detail with the figures with flowers and the sphinx

Thomas Liebsch

Heinrich Von Brühl e Luigi Crespi

[Heinrich Von Brühl and Luigi Crespi]

The German art historian Thomas Liebsch discussed, in an article written in Italian, the fundamental role of the Bolognese Luigi Crespi (1708-1779) as an intermediary of Count von Brühl [35]. The two exchanged letters between 1749 and 1752. These were the years between the purchase of the Galleria Estense of Modena (1745-1746) and the transfer to Dresden of the Madonna Sistina (1754). Crespi went to Dresden between June 1751 and

December 1752; previously, he had inspected the Barberini Gallery in Rome and the Arnaldi Gallery in Florence for Brühl. Crespi was appreciated for his technical knowledge (which derived from the fact of being both a painter and the son of painter), superior to that of many other intermediaries used by von Brühl.



Fig. 55) Ercole de' Roberti, *Capture of Christ*, 1482

Luigi Crespi caught paintings both for the private collection of the Count and for that of the royals. The correspondence documented that, thanks to its intermediation, the House of Saxony acquired two paintings by the father Giuseppe Maria Crespi (*St. Joseph* and the *Ecce homo*), two tables by Ercole de' Roberti, an *Annunciation* by Mantegna, Parmigianino's *Madonna of the Rose*, Guido Reni's *Nino and Semiramis* (lost during the Second World War; negotiations with the Tanari family of Bologna lasted two years), and a copy of Raphael's *Saint Cecilia* performed by Dionisio Fiammingo (Dionisio Calvaert). The letters also confirmed the failed negotiation for a version of the *Joseph the Jew with the wife of Potiphar* by Carlo Cignani, in a larger version than that already held by the Dresden Gallery (see above).



Fig. 56) Parmigianino, *Madonna of the Rose*, around 1530

Giovanni Lodovico Bianconi e la corte di Dresda [Giovanni Lodovico Bianconi at the Dresden Court]

The art historian Giovanna Perini Folesani wrote about the Bolognese Giovanni Lodovico Bianconi (1717-1781) at the court of Dresden [36]. Bianconi was "*Aulic Councilor and Doctor of the King*", and lived in Dresden between 1750 and 1764. On the point of leaving the city to retire to Rome as ambassador of Saxony, he sent very worried letters to his protector, the Bolognese prince Filippo Hercolani (1736- 1810), on the impact of the Seven Years War and on the future of the kingdom. On that occasion he did not hesitate to condemn von Brühl, who "*had nothing else in sight but a mad and inimitable luxury*". The authoress added, however, that "*exactly that a bit French-like (i.e. frivolous, enjoyable, carefree, gorgeous and spendthrift) atmosphere had attracted Bianconi to Dresden, causing him to manoeuvre skilfully to get an assignment in that neo-catholic court, in the jubilee year 1750*" [37].



Fig. 57) Carlo Bianconi, *Portrait of Giovanni Lodovico Bianconi*, 1802

His presence in Dresden was not only dedicated to medicine and due to pomp. In Dresden, Bianconi also liked the international cultural atmosphere. There were three large libraries in the city: that of the king and the private collections of von Brühl and von Büнау. It was to feed this world of scholars that for two years (1748-49) he published a bulletin in Dresden to propagate scientific and cultural activities in Italy (*Journal des savans d'Italie*). He also conducted an intense activity of commercialization of rare books, "*activity that seems to have continued with constancy and competence during his subsequent stay in*

Dresden and that probably assured him the only other appointment of some importance obtained in many years of service in that court, that of the king's librarian, replacing Carl Heinrich von Heineken in 1756" [38].

Professor Perini Folesani noted that Bianconi (coming from the very classicist Bologna and grandson of the old-Greek scholar Giovanni Battista) may have contributed to a change in the court art taste in a more classicist sense, as also shown by the new austerity of the exterior (but not by the interior) of the Saxon architecture of those years. In this way, Bianconi moved in the direction desired by Prince Regent Frederick Christian, reinforced the influence of the Albani family in Dresden and prepared the environment that would surround the elaboration of the new aesthetic theories of Winckelmann. This change of taste was marked in 1748 by the return to France of the court painter Louis de Silvestre after thirty years of service. It was also confirmed by the arrival in 1754 of the Sistine Madonna by Raphael, after a long commercial negotiation favoured by Giovanni Battista Bianconi (the uncle), present in Dresden in 1750.



Fig. 58) The first tome of the *Journal des savans d'Italie*

Compared to this classicist orientation, the author explained that von Brühl instead represented a direction confirming the baroque influence and preferring contemporary art

to classical art (as it can be seen from the composition of his private art collection, which included mainly Flemish and Dutch painters). Von Brühl preferred Ruysdael's seventeenth-century rural views to the two paintings by Tiepolo that Algarotti donated him to ingratiate him. Among the Italians, the Count preferred Giuseppe Maria Crespi (with whose son Luigi he had intense commercial relationships) to Bellotto. According to the author, in Dresden an authentic battle took place between Bolognese scholars: the classicist Bianconi (supported by the elector prince and present in the city from 1750) prevented Crespi, expression of a more Nordic sensitivity (supported by the prime minister) to settle permanently in the court, during his stay in 1752.



Fig. 59) Stefano Torelli, *Portrait of Giovanni Lodovico Bianconi*, 1754

Giulia Cantarutti

Giovanni Lodovico Bianconi "promotore per conto della spesa" delle Efemeridi letterarie di Roma e della Antologia Romana

[Giovanni Lodovico Bianconi «promoter on behalf of the expense» of the Literary Ephemerides of Rome and of the Roman Anthology]

Bianconi was also the object of the research by the Bolognese Germanist Giulia Cantarutti [39], who aimed to follow his activity in Rome, after the return from Dresden. Bianconi (who used the formula "we Saxons" in his private correspondence with Filippo Hercolani) had been appointed permanent representative of Saxony in Rome, more a honorary title than an operational task. He took the opportunity to publish two journals: the "*Literary Ephemerides of Rome*" (1772-1798) and the "*Roman Anthology*" (1774-1790). In them

Bianconi consolidated his support for the classical currents that originated in Dresden and then settled in Rome (Mengs, Winckelmann), publishing, for example, his "*historical praise of the Chevalier Anton Raffaele Mengs*" (Roman Anthology 1779- 1780) and hosting the letters of Winckelmann to Prince Regent Friedrich Christian on the excavations at Pompeii and Herculaneum (again on Roman Anthology).

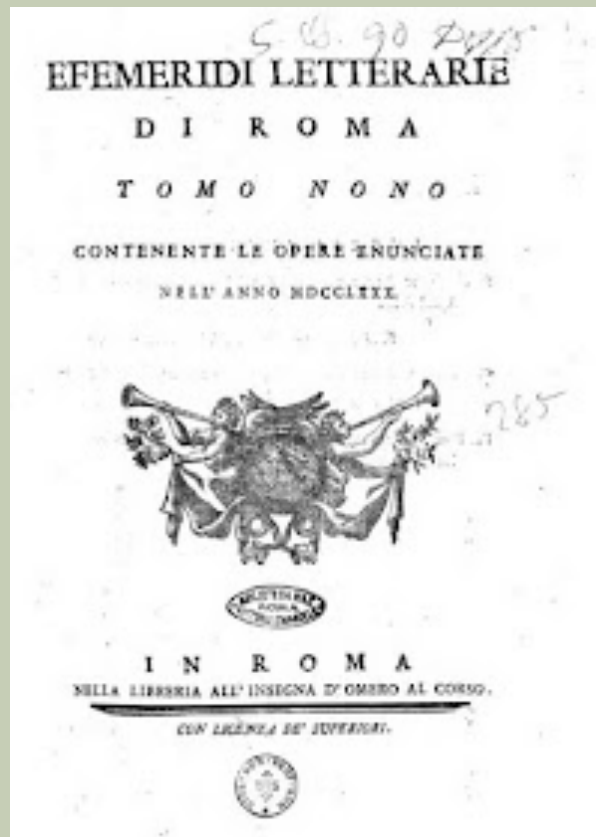


Fig. 60) Cover page of an issue of the *Efemeridi letterarie di Roma*



Fig. 61) Cover page of an issue of the *Antologia Romana*

International patronage

The last section of the conference proceedings was dedicated to international patronage in the eighteenth century, and documented examples of great art collectors in Europe. It discussed the cases of the French Duke of Tallard (1683-1775), of the English Carl Heinrich Count of Hoym (1694-1736), of the French Abel-François Poisson de Vandières, Marquis of Marigny (1727-1781), of the Austrian Wenzel Anton von Kaunitz (1711-1794) and the Polish Joseph Alexander Jabłonowski (1711-1777).

I limit myself to citing authors and titles of contributions.

- Patrick Michel: *Une grande collection française contemporaine de Brühl: le cabinet du duc de Tallard* (A great French collector, contemporary of Brühl: the cabinet of the Duke de Tallard).
- François Marandet: *New Thoughts about the Count of Hoym's Collection of Paintings*.
- Christophe Morin: *Marigny, un collectionneur de souvenirs* (Marigny, a collector of souvenirs).
- Gernot Mayer: *Das «Modell Brühl»? Der Sammler Wenzel Anton von Kaunitz und die kaiserliche Gemäldegalerie* (The «Brühl model»? The collector Wenzel Anton von Kaunitz and the Imperial Gallery of Paintings)
- Andrzej Betlej: *Polish Art Collections in Brühl's Time. The Case of the*

NOTES

[19] Roettgen, Steffi - *Mengs e il conte Brühl – Testimonianze di un rapporto difficile*, pp. 270-281, in: *Heinrich Graf von Brühl (1700-1763) Ein sächsischer Mäzen in Europa. Akten der internationalen Tagung zum 250. Todesjahr*, edited by Ute C. Koch and Cristina Ruggero. Conference organized by the State Art Collections (Staatliche Kunstsammlungen) in Dresden and Bibliotheca Hertziana – Max-Planck-Institut for Art History in Rome, Dresden, Sandstein Verlag, 2017, 547 pages.

[20] Roettgen, Steffi - *Mengs e il conte Brühl – Testimonianze di un rapporto difficile*, (quoted), p. 270

[21] Roettgen, Steffi - *Mengs e il conte Brühl – Testimonianze di un rapporto difficile*, (quoted), p. 272

[22] Roettgen, Steffi - *Mengs e il conte Brühl – Testimonianze di un rapporto difficile*, (quoted), p. 273

[23] Roettgen, Steffi - *Mengs e il conte Brühl – Testimonianze di un rapporto difficile*, (quoted), pp. 475-480

[24] Roettgen, Steffi - *Mengs e il conte Brühl – Testimonianze di un rapporto difficile*, (quoted), p. 275

[25] Roettgen, Steffi - *Mengs e il conte Brühl – Testimonianze di un rapporto difficile*, (quoted), p. 277

[26] Roettgen, Steffi - *Mengs e il conte Brühl – Testimonianze di un rapporto difficile*, (quoted), p. 352

[27] Lattanzi, Lorenzo – *Da Dresda a Roma: Winckelmann e il conte Brühl*, pp. 282-299, in: *Heinrich Graf von Brühl (1700-1763)* (quoted), 2017.

[28] Lattanzi, Lorenzo – *Da Dresda a Roma*, (quoted), p. 290

[29] Cassidy-Geiger, Maureen - *Diplomatic correspondence between Counts Brühl and Wackerbarth-Salmour during Crown Prince Friedrich Christian's Grand Tour-cum-Cure in Italy, 1738-40*, pp. 300-317 in: *Heinrich Graf von Brühl (1700-1763)* (quoted), 2017. The text is available at:

http://www.academia.edu/10817293/Diplomatic_correspondence_between_Counts_Br%26Brühl

C3%BChI_and_Wackerbarth-Salmour_during_Crown_Prince_Friedrich_Christian_s_Grand_Tour-cum-Cure_in_Italy_1738-40.

[30] Cassidy-Geiger, Maureen - *Diplomatic correspondence*, quoted, p. 305

[31] Seifert, Veronika Maria - «*Spionaggio industriale?*» - *La Fabbrica dei Mosaici in Vaticano e in Sassonia*, pp. 317-331, in: *Heinrich Graf von Brühl (1700-1763)* (quoted), 2017. The text is available also at:

http://www.ducacarloguarini.it/wp-content/uploads/2017/05/VeronikaSeifert_SpionaggioIndustriale.pdf.

For a more detailed description, see:

<http://www.perspectivia.net/publikationen/qfiab/95-2015/282-324>.

[32] Seifert, Veronika Maria - «*Spionaggio industriale?*», (quoted), p. 317

[33] Seifert, Veronika Maria - «*Spionaggio industriale?*» , (quoted), p. 319

[34] Chignola, Ismaele – *Heinrich von Brühl, Francesco Algarotti e Giambattista Tiepolo: trace di un’empatia massonica*, pp.334-349 in: *Heinrich Graf von Brühl (1700-1763)* (quoted), 2017.

[35] Liebsche, Thomas – *Heinrich Graf von Brühl e il commercio di quadri a Bologna. L’epistolario di Luigi Crespi*, pp. 350-367 in: *Heinrich Graf von Brühl (1700-1763)* (quoted), 2017. The text is available at:

<http://www.carl-heinrich-von-heineken.de/wp-content/uploads/2017/05/Liebsch-2017.pdf>.

[36] Perini Folesani, Giovanna – *Giovanni Lodovico Bianconi e la corte di Dresda*, pp. 368-382 in: *Heinrich Graf von Brühl (1700-1763)* (quoted), 2017. It should be remembered that Ms. Perini Folesani edited the *German Writings by Giovanni Ludovico Bianconi*, Bologna: Minerva, 1998. Her monograph on “*Luigi Crespi historiographer, merchant and artist*” is also about to be brought out by the publishing house Leo S. Olschki.

[37] Perini Folesani, Giovanna – *Giovanni Lodovico Bianconi e la corte di Dresda*, (quoted), p. 369

[38] Perini Folesani, Giovanna – *Giovanni Lodovico Bianconi e la corte di Dresda*, (quoted), p.369

[39] Cantarutti, Giulia - *Giovanni Lodovico Bianconi "promotore per conto della spesa" delle Efemeridi letterarie di Roma e della Antologia Romana*, pp. 383-395 in: *Heinrich Graf von Brühl (1700-1763)* (quoted), 2017.

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